



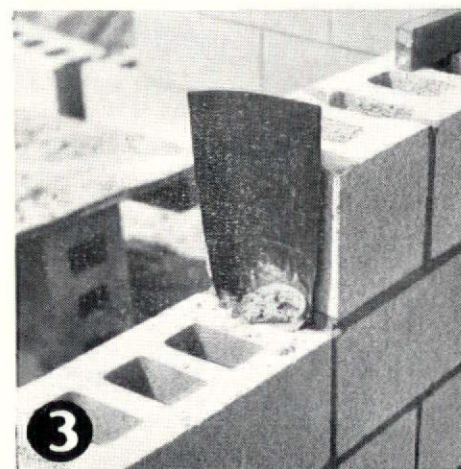
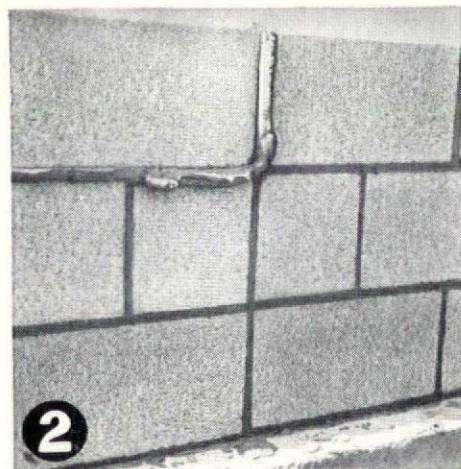
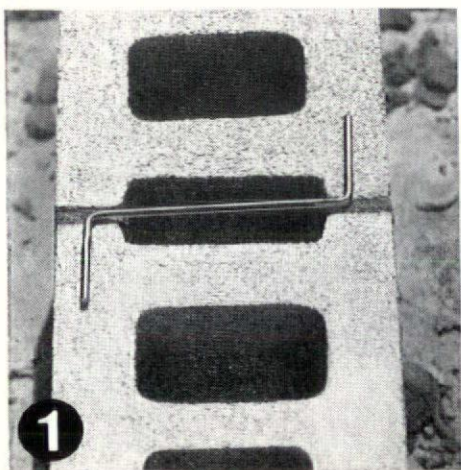
WISCONSIN ARCHITECT

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NOVEMBER '60

For Better Public Buildings; Page 6

How to Build CONTROL JOINTS in Concrete Masonry Walls

Control joints are used in masonry walls to control cracking caused by unusual stresses. These joints are placed in such locations and in such a manner that the wall can move slightly without cracking. Control-joint spacing depends on wall length, local conditions and architectural details. Here's how to build control joints in concrete masonry walls:



1 When using stretcher block place a non-corroding Z-tie bar in every other horizontal joint. Bend the bar slightly so it extends across the vertical joint as shown. The tie bar should be about 2 in. shorter than the block is wide.

2 Apply mortar and strike off joints flush. Use half-length units in alternate courses to maintain a continuous joint and wall pattern.

3 Here's another way to form control joints when using stretcher block. Cut building paper or roofing felt in strips wide enough to curve into the end core and cover the mortar joint. After the paper and the adjacent block are in place, fill the core with mortar as shown in photo. The paper or felt prevents the mortar from bonding on one side of the joint, thus permitting it to function.

4 You also can use offset jamb block to form control joints. Place a non-corroding Z-tie bar in every other horizontal joint but bend it more than when using stretcher block so that it spans the offset vertical joint.

5 Special control-joint block are available in full- and half-length units in some areas. Tongue-and-groove ends give the wall lateral support. Butter the joint in the normal way.

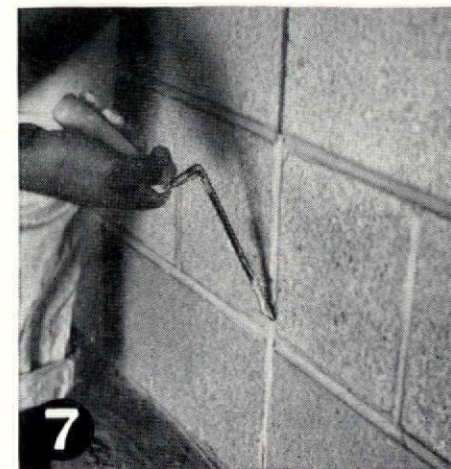
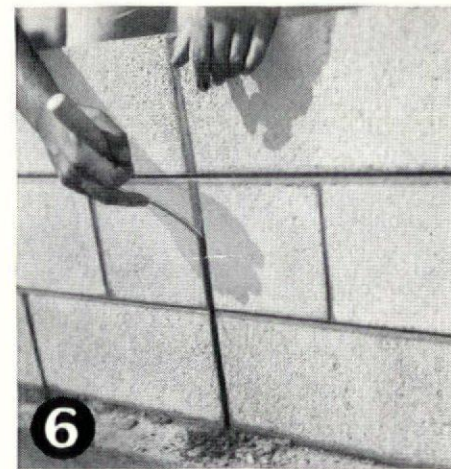
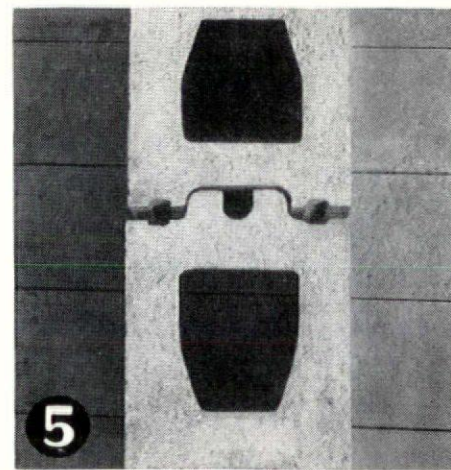
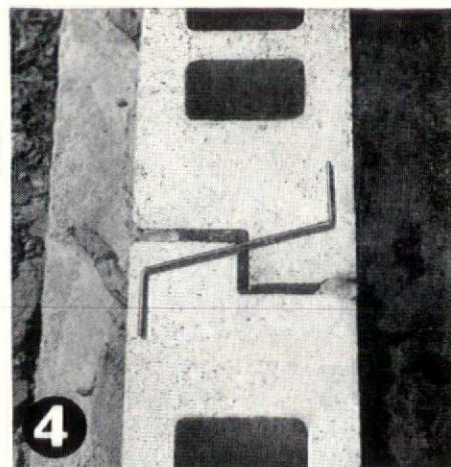
6 Control joints exposed to view or to the weather should be sealed with calking compound. After the mortar has become quite stiff prepare the joint for the compound by raking it out to a depth of $\frac{3}{4}$ " with a $\frac{3}{8}$ " calking tool.

7 Using the same calking tool, force knife-grade calking compound into the raked-out joint. The control joint will have longer life if, before inserting the calking compound, you paint it with shellac, varnish or some other primer. The primer prevents the masonry units from absorbing oils in the calking compound.

For more information send today for your free copy of "Concrete Masonry Handbook." It is distributed only in the United States and Canada.

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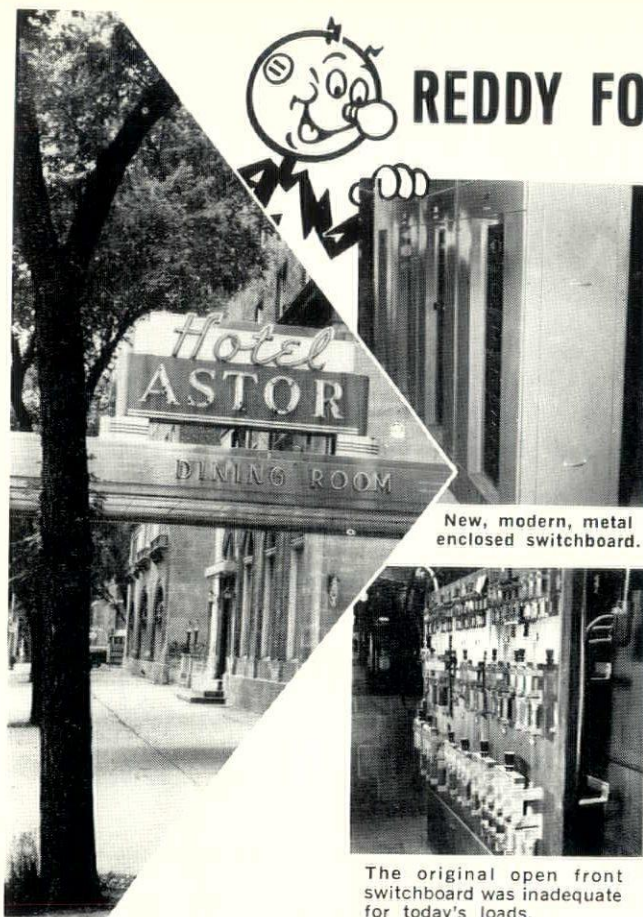
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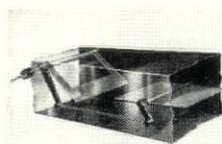
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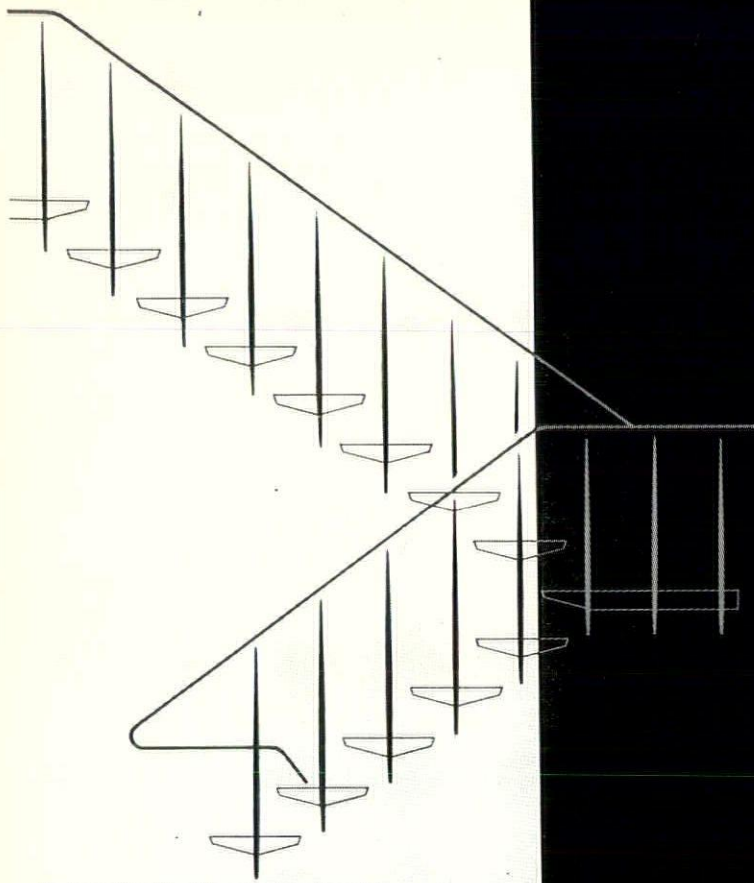
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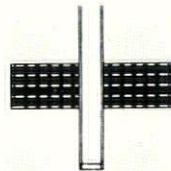
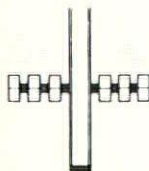
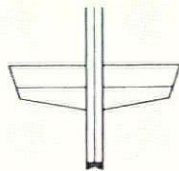
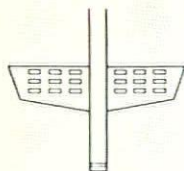
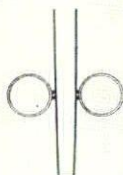
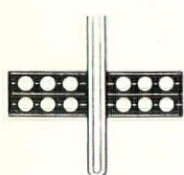
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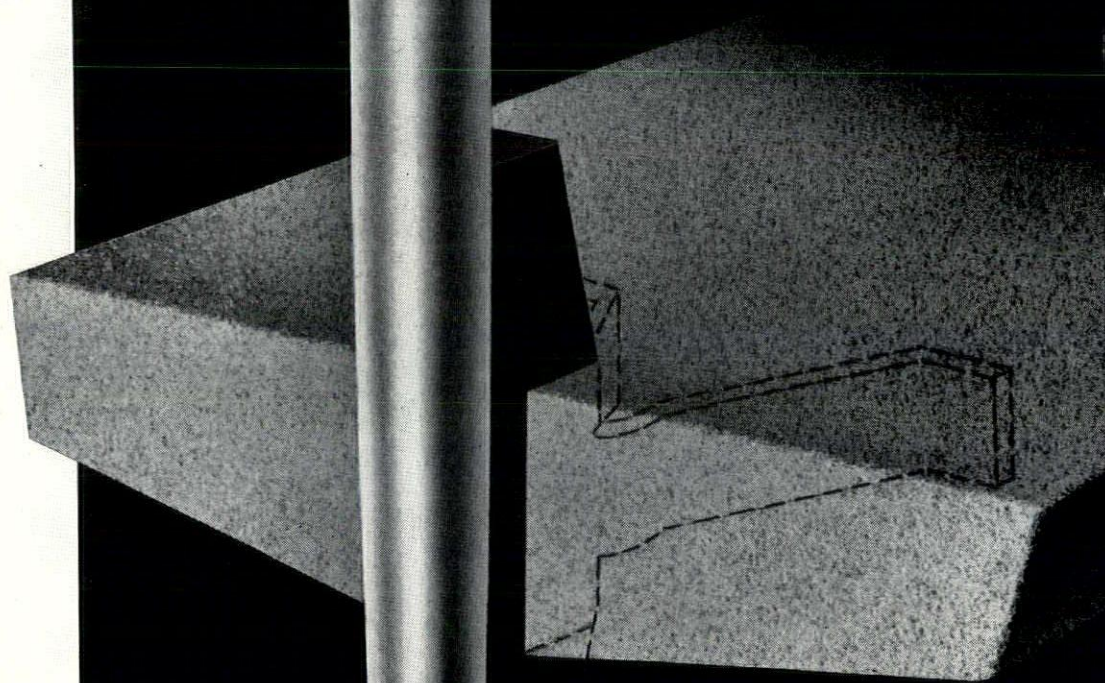
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Preliminary Sketches

NEW York's Museum of Modern Art is currently host to an exhibition entitled "Visionary Architecture." Here one can examine the dreams of some of the world's more revolutionary architects — cities and buildings and homes that have never existed except in the mind of the designer and on his drawing board. Here are concepts so bizarre that the layman of this century can only view them with the same kind of open-mouthedness with which a prehistoric cave dweller might well greet the architecture of this age were it possible to transport him here from out of humanity's murky dawn.

"Here is the architect's dream life," commented one reviewer of the show, "a fantastic, fascinating, completely un-built world . . . This no-holds barred, highly imaginative work is light years away from everyday problems of leaky roofs and subdivision split levels, from clients' eccentricities and society's accepted tastes and standards. No compromises or concessions have inhibited the expression of the most extraordinary ideas, whether they are cities in the sky or underwater dwellings with aquarium views."

What are some of these concepts? A city in the form of a round bridge suspended, self-contained, over the Hudson River; Jean Claude Mazet's man-made mountain of a metropolis, rising in layers of concentric circles; Frank Lloyd Wright's fantasyland of towers and fountains designed as a

civic center for Pittsburgh; Kiyonori Kitutake's concrete underwater dwellings with their aquarium windows, looking forward to the day when population expansion might force man into the sea; Lou Kahn's concrete Tinkertoy, a lightweight criss-crossed skeleton sheathed in glass; Frederick Kiesler's "Endless House" made of concrete sprayed onto a free-form wire-mesh framework with floors curving into walls and walls into ceilings. (Kiesler says that he has a client who will build his "Endless House" in Connecticut early next year.)

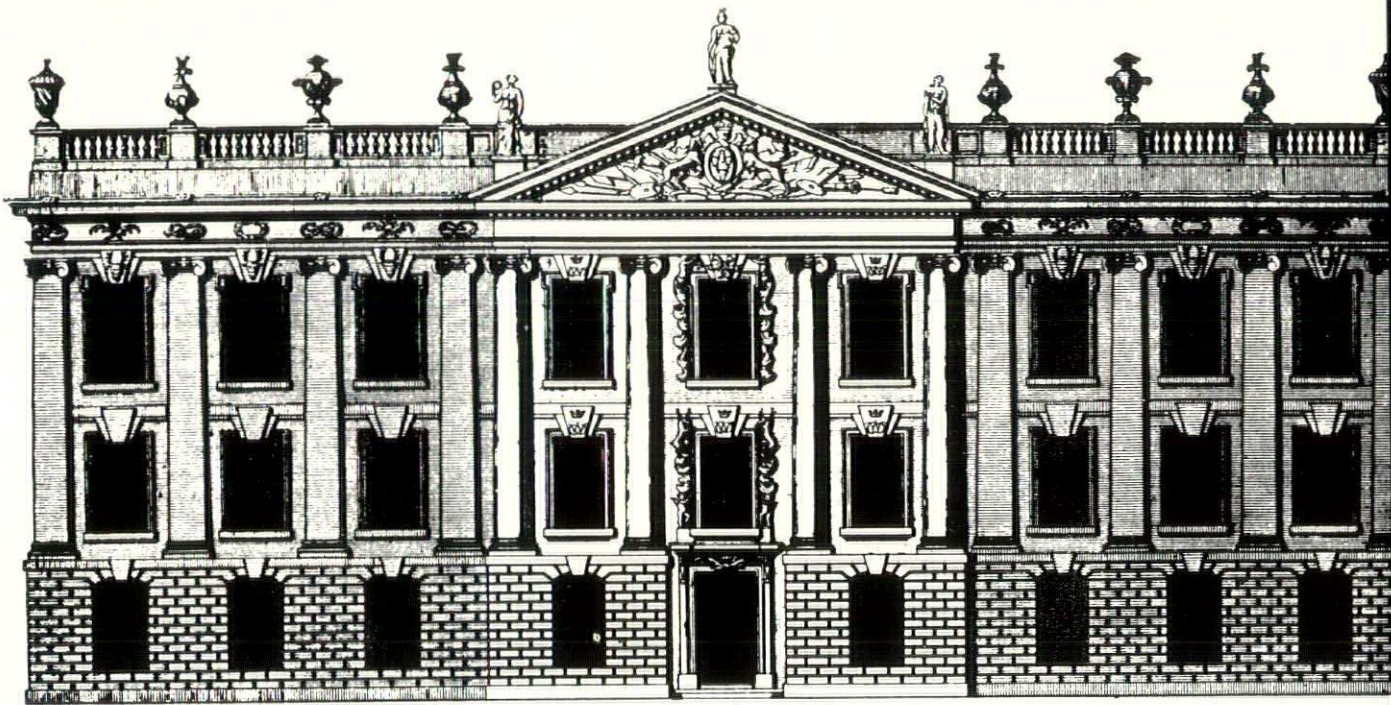
Aside from diverting the curiosity seeker, do exhibits such as "Visionary Architecture" have any value? If you want an answer in terms of what can be of practical use in the here and now, the answer is a thudding "no." But such exhibitions do not exist in terms of the here and now, nor are they rightfully concerned with the immediate practicalities of architecture. Their value, it seems to us, lies in paying some kind of tribute to the architect's imagination, that faculty which raises him into the realm of the creative, and without which his work lies as lifeless as the stones or bricks or concrete or steel with which it is transmuted into actuality.

It is quite likely that no one will ever live in Mazet's artificial mountain, but it is not impossible that some adaptation of his concept might help to meet one of the architectural prob-

(Continued on Page 21)

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FOR BETTER PUBLIC BUILDINGS

By John Kenneth Galbraith

WRITING in 1776 in "Wealth of Nations," Adam Smith concluded that the building and maintenance of "public institutions" and "public works," as a function of the state, was surpassed in importance only by provision for the common defense and the administration of justice. Public builders and architects he thus ranked immediately after the warriors and lawgivers. So presumably it had been from the earliest times.

However, in the years from Smith to Moses, it seems unlikely that the builders have continued to enjoy the same prestige as in those from Moses to Smith. I would like to argue that this is unfortunate, especially in a day when a good deal of public construction is going on. We fail to encourage good trends in public building. And we favor bad ones. The changes in attitudes that have brought these unhappy results are worth examining in the hope that they may soon be reversed.

Toward the end of the eighteenth century when Smith wrote his famous chapters on the financing of public works, these structures had a dual function. In part, and in increasing measure, they were utilitarian and were so judged. Public works facilitated the administration of the realm; they promoted the safety, health, education or convenience of the people; and in such fields as canal-building, road-building and the

(Reprinted from The New York Times magazine)

provision of aids to navigation, they nurtured commerce and industry. They accomplished their purpose when they served these practical ends.

But public buildings had long served another purpose. A castle had almost invariably been something more than a mere defense installation. A palace had always been more than a shelter. By their magnificence, these structures proclaimed the power, wealth, power to confiscate wealth, vanity and, on occasion, the refinement and good taste of the occupant. By their magnificence they associated him with the dignity and power of the realm and thus helped to insure that he would be held in proper respect and awe.

As with residences, so with other noble or royal edifices — houses of parliament, courts of law, hunting lodges, parks, fortresses and prisons. (It is only in comparatively recent times that military ordnance has been made with the simple undecorated purpose of popular annihilation. For many centuries royal armorers were much concerned to decorate their cannon, swords and other material in a manner becoming to a royal artifact.) And to the citizenry who looked upon them only from the outside, the magnificence was tangible manifestation of membership in a potent society and thus a source of pride. A purely utilitarian building would have done nothing for the prince or the nation.

Though Versailles was, indeed, a vast dormitory, it was much more importantly a testimonial to the greatness of Louis and the glory of France. And, appropriately, it proclaims this latter purpose in writing to all who enter its gates.

All this is to say that where the public building is involved, usefulness is an elusive concept. The plain

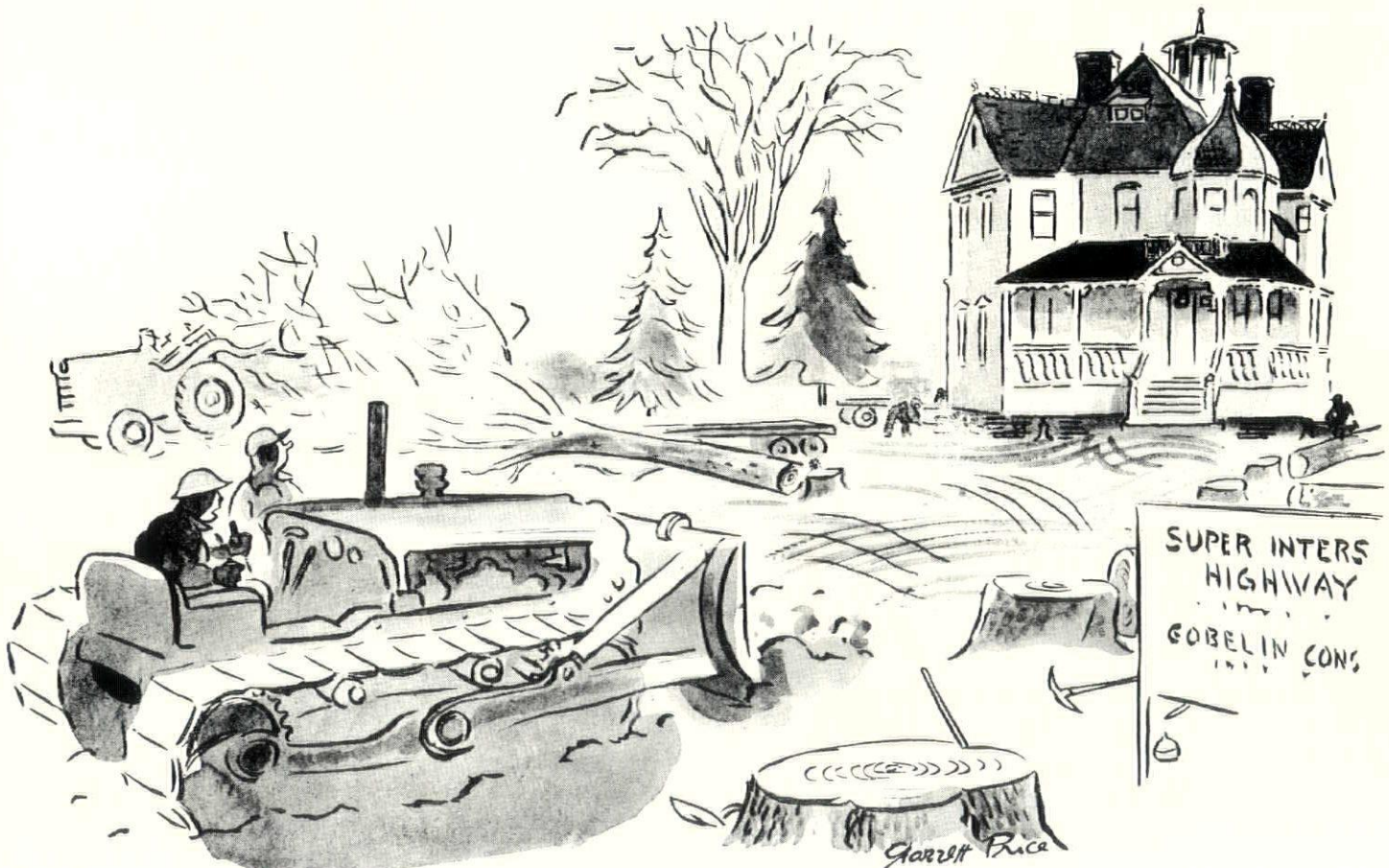
and simple structure may not be the most useful. Elegance and even, God forbid, a measure of seeming extravagance may pay off handsomely.

Each summer a great migration of American tourists, freighted with valuable dollars, embarks to visit the prime achievements in princely and ecclesiastical architecture. It is not the buildings of the plain, practical and sensible rulers and prelates that they visit. Rather, it is the works of the profligate princes and the ambitious and open-handed bishops that they visit. As a consequence, the commercially fortunate countries and towns nowadays are those which had the least conservative builders in the past. Let me cite the extreme example.

Toward the end of the last century, Ludwig II of Bavaria became afflicted, in violent form, with the disease of the Wittelsbachs. This was an uncontrollable desire to build. And so in the valleys and amid the dark forests of southern Bavaria, palaces began to appear — a rococo residence complete with blue grotto appeared in a mountain glade; the Wagnerian towers of Neuschwanstein pierced the mist on a mountaintop; a very decent copy of Versailles was built on an island in a mountain lake.

But when it became known in Munich that the King had completed plans for yet another Wagnerian castle, was contemplating a Byzantine palace and intended recreating the Forbidden City of Peking, he was taken into custody and committed to yet another of his palaces as insane.

This was a mistake. For, as it turned out, this was the very last moment in the world's history when palaces could be built at a reasonable price. Those he had com-



"Nuts! They're going to move it."

(Drawing by Garrett Price, Copyright 1960 The New Yorker Magazine, Inc.)

TO THE POINT

DO YOUR SPECIFICATIONS WEAR HIGH-BUTTON SHOES?

Obsolete Paint Requirements in hollow metal specifications are still very much in evidence—terms such as "egg-shell gloss" are almost meaningless in light of modern paint techniques and terminology. Another obsolete term is "six-coat enamel" finishes.

Today's painting techniques can assure the architect of the same quality finishes received in the earlier techniques of 20 years ago and do it less expensively. A six-coat process, with knifed-in fillers and primers and undercoats sprayed on in layers and separately hand-rubbed must inevitably impose extra costs on the job.

Door manufacturers and their paint suppliers have taken years to perfect painting techniques based upon their own conveyor line speeds, baking cycles and manufacturing practices. And standard, modern terms such as "high gloss," "medium gloss," "low gloss" or "flat" finishes are widely accepted and understood by the industry. The degree of gloss can be accurately measured by a modern instrument known as a gloss meter and paints can be mixed to any desired gloss rating. Use of these terms by architects will give them the finishes they expect without confusion over terms.

* * *

A Surprising Statement came from an architect's letter recently: "If I get 10 years of trouble-free service from a product installed in my building, I'm extremely happy. And I really only expect the average life of today's building to be about 25 years." While we disclaim any authority on the average building's life span, we are certain the architect should expect more than 10 years' service from his roofs, doors and entrances where properly specified and installed for normal usage, surroundings and maintenance. Short-lived performance suggests abnormal conditions, shoddy materials or poor craftsmanship!

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(Continued from Page 7)

pleted now draw tourists by the thousands. No investment of the sensible burghers who committed Ludwig ever came near to paying off so handsomely for so long.

But to return to the history. The monarchical building was partly for use and partly for display. This duality was not immediately altered with the rise of representative government in the last century. The feeling that the public building should be a little larger than life — certainly a little larger than necessary — remained. It was still part of its function to proclaim the dignity and majesty of the state.

Instead of the vanity of princes expressing itself in the magnificence of its building and giving the people a vicarious participation, we now had the phenomenon of national and civic pride. A new nation could not be sure that it was a nation until it had built a capital of some magnificence — sometimes, as in the case of Washington, Ottawa and Canberra, in a rather inconvenient wilderness.

The tangible manifestation of statehood in the Americas was a capitol building complete with dome. A courthouse showed, as nothing else, that civilization was here and the frontier had been shoved yet further on. Buildings, in brief, were the best proof of nationhood, sovereignty and progress. And, on the whole, the more magnificent the building, the stronger the proof.

But of late there has been a change. Public buildings have ceased to be a manifestation of community development and prowess. In the last twenty years our public construction has become much more utilitarian — much more determinedly practical. We no longer build impressive courthouses or city halls. Indeed, it is only rarely that we build unimpressive ones.

Local government we associate automatically with antique, even motheaten, surroundings. Justice is invariably administered in dark, oaken interiors where dignity is losing a battle with grime. The Federal Government continues to transact business in the wartime temporaries, including some that were temporary for the first World War.

New structures, to the extent that they are allowed at all, are square, functional and antiseptic. They serve their purpose but no one ever points to them with pride, or, indeed, with any other recognizable emotion.

The same boxlike glass and stainless steel austerity characterizes our hospitals, public garages, police stations and quite a lot of our public housing. It has its counterpart in highway engineering and other public construction. Only in our airports and occasionally in our schools do we show signs of letting ourselves go — of doing something that flatters the public eye and nourishes the community pride.

There are several reasons for this tendency to become increasingly austere at the point in our history when, by all outward evidence, we could best afford more.

First there is the sad fact that the monuments of one generation become the eyesores of the next, and this seems to have been peculiarly the misfortune of the monuments of the recent past. The Moorish revival courthouses in California, the skyscraper capitols in Louisiana and Nebraska, and the pediments of the Greek revival in Washington have been reduced, in a mere thirty or forty years, from wonders of the new world to unfortunate aberrations in popular taste. They have joined the earlier gingerbread and Gothic courthouses and city halls.

This being the fate of the last generations of builders, how much better for this one to plump for dreary but

(Continued on Page 10)

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safe self-effacement. And in recent times there have been two changes in social attitudes toward public works which have affected their position.

The first of these changes took place in the depression years. Then public buildings ceased, or all but ceased, to be things that were needed, used and enjoyed. They became, instead, a solution to the unemployment problem. We may lay it down as a law that nothing can be deprived of its primary function and still retain its character and quality. The automobile began to deteriorate when it ceased to be (as William Knudsen once described it) a device for moving people from one place to another sitting down and became, instead, a solution to a sales problem.

In the Thirties the best public work was one that provided the most employment. Excellence in design was less important than ability to get the project quickly under contract. I am describing, not criticizing, the attitudes of the time. I spent the better part of two years studying the public works experience of the Thirties without once reflecting — so far as I can recall — on the quality and design of the resulting structures. These were a by-product; the contribution to employment and economic recovery was the thing.

The second change occurred in the years following World War II, perhaps partly as a reaction to the enlarged role of government under the New Deal and during the war.

The state became for many an object of antipathy and suspicion. A doctrine was developed to support this antagonism. It identified liberty with private consumption from one's personal means. It held that public consumption was always in some degree enforced and hence morally inferior. Things were made more dangerous because the state was possessed of a personality that was separate and distinct from the people that comprised it. And this was an ambitious, aggressive personality which would seek to extend the scope of public consumption regardless of the wishes of the constituent citizenry. As a consequence, all activities of the state — certainly all nonmilitary activities — must be regarded with suspicion.

There is little doubt that this doctrine was persuasive. It continues to give a superior moral tone to the position of all who find all taxes inconvenient. To save money is one thing. To do it in the name of liberty is something much more and much better.

This attitude, which has had influence far beyond the Federal Government, was well designed to enforce an astringent view of public outlays. And perhaps especially on public works. People have always looked searchingly at these for evidences of extravagance for the very reason that so much of their purpose for so long was to manifest extravagance.

So in these last years of general well-being, we have perhaps come closer to strict utilitarianism in public construction — to using a narrow concept of physical efficiency as the guiding rule in our architecture and engineering — than any other great country before. In our public buildings, we seek only to enclose the greatest number of people. In our roads, we aim only to arrange the movement of the greatest number of cars. In maintenance and public housekeeping, the aim is not elegance or perfection but to get by. At home, at least, we forswear novelty, imagination and experiment.

(Continued on Page 17)

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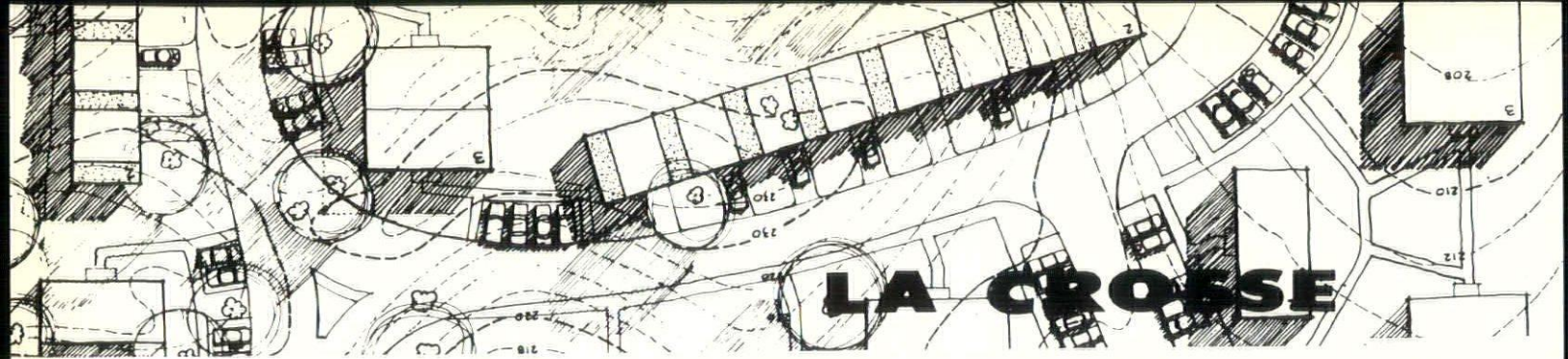
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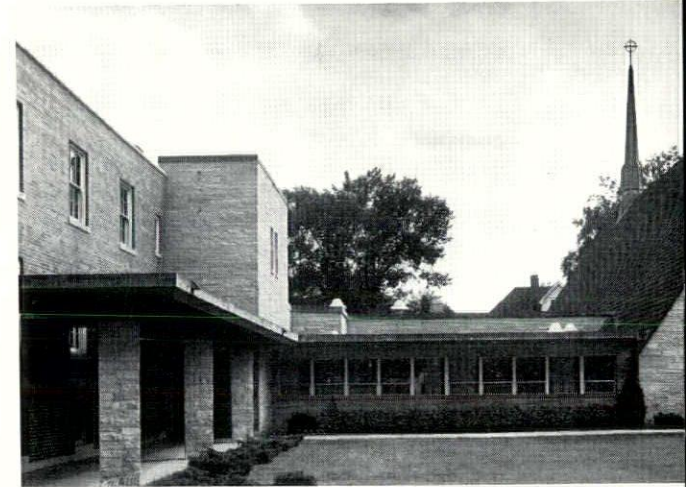
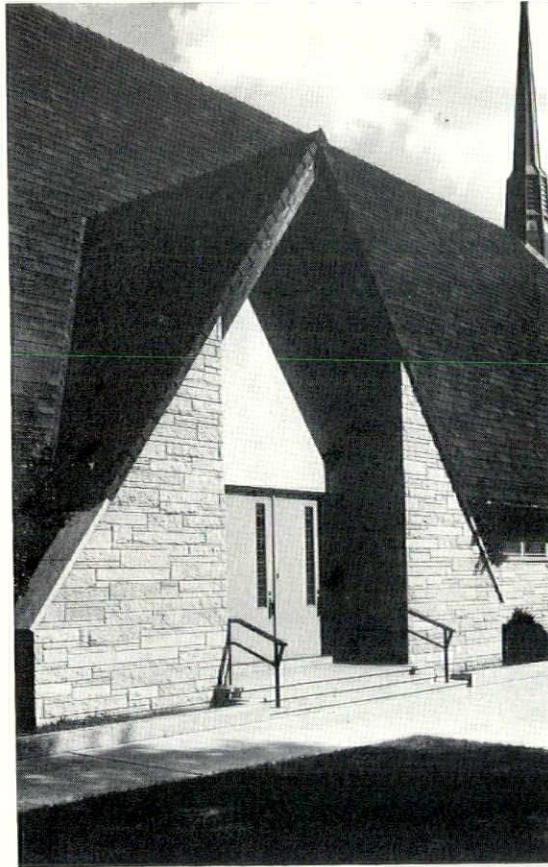
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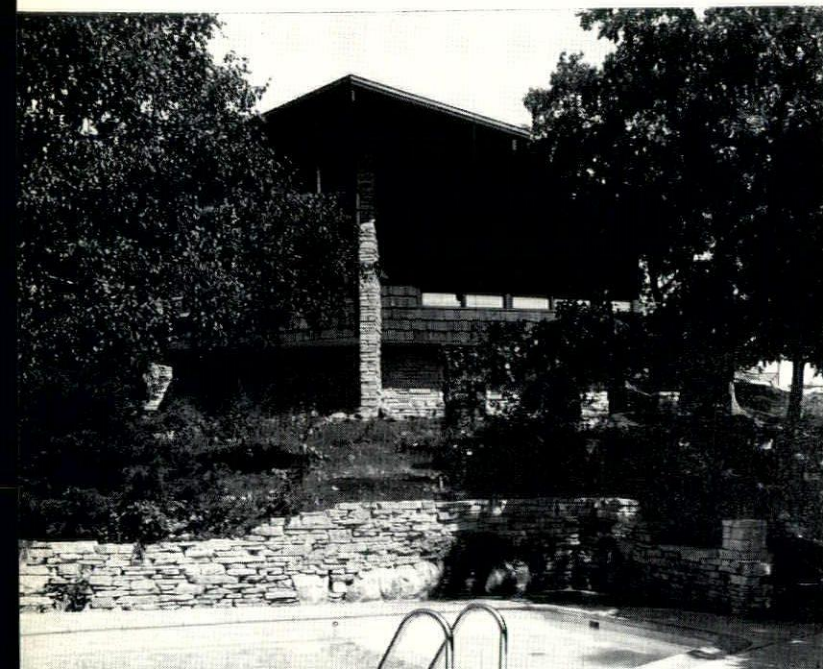
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(Above and left) Our Savior's Lutheran Church, LaCrosse



(Above and left) W. Leo Murphy Cottage, near LaCrosse



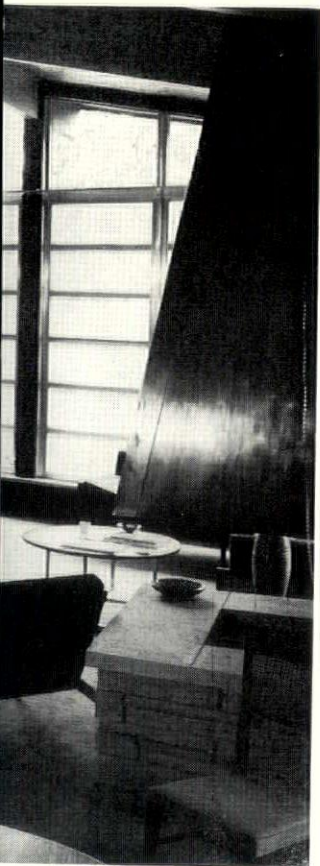
St. Dominic's Monastery, LaCrosse



(Above) D. C. Minard Cottage near LaCrescent, Minn.
Photography by Charles E. Albert



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CHAPTER NOTES

BOARD MEETING: At 10 a.m. on October 14 the board of directors met at the Cudahy Tower Hotel, Milwaukee with the following A.I.A. members present: John Brust, Julius Sandstedt, Leonard Reinke, Francis Rose, Frank Shattuck, Wallace Lee, Fred Schweitzer, John Jacoby, Nathaniel Sample, William Kaeser, and Clinton Mochon.

Mr. Sheldon Segel, A.I.A. Chairman of the Education Committee, Milwaukee Division, appeared to request assistance of the Chapter for publication of a booklet covering data on all architectural schools in the country. The board asked that an investigation be made by Mr. Segel into the various costs and methods of printing of the publication and that he report findings at the November meeting. The Milwaukee Division Committee was commended for the splendid work accomplished thus far and encouraged to continue it.

As this was the last board meeting at which Mrs. Hill will be present, it was with sincere deep regret that the board of directors formally accepted her resignation. In appreciation of Mrs. Hill's exemplary services, she

was presented with an engraved silver serving tray by John Brust in behalf of the board.

It was recommended by the board of directors that the request for transfer by W. S. Kinne, Jr. from the Western Michigan Chapter be approved.

The responsibility for the Wisconsin Chapter, A.I.A. exhibit at the Wisconsin School Board's School Administrators' Conference was turned over to the School Committee.

A revision of and an amendment to the Wisconsin Chapter of the American Institute of Architecture Insurance trust fund agreement were approved.

Various charges of unethical practices by members were reviewed by the board and recommendations made thereto.

* * *

Richard Scheife, AIA, addressed a group of students at Rufus King high school on October 27. He showed the film on architecture as a career, "Designing a Better Tomorrow."

* * *

Perc Brandt, AIA, addressed "The Little Gallery, Inc." on October 12. He accompanied his presentation with a showing of "Architecture, USA".

* * *

The following letter, received from the Wisconsin Chapter of the Associated General Contractors of America, Inc., merits A.I.A. Chapter members' consideration:

Executive Secretary
Wisconsin Chapter, A.I.A.
4003 W. Capitol Drive
Milwaukee 16, Wisconsin

Dear Sir:

We have been fortunate in the past in our attendance at our annual meeting primarily because the A.I.A. has been willing to advise its membership not to ask for bids on plans and specifications during our convention week.

This year our convention is being held on December 6, 7 and 8 in Milwaukee and we would appreciate very much your notifying the A.I.A. members that the contractors would like to attend their convention, and would be grateful that there be no plans and specifications put out for bids during that week.

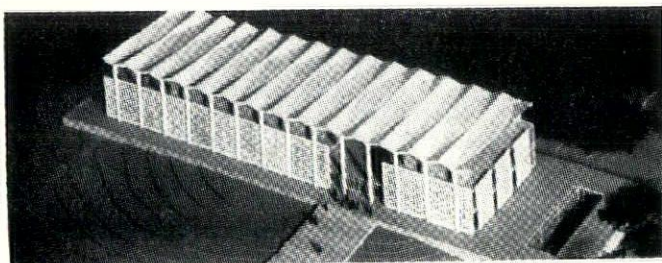
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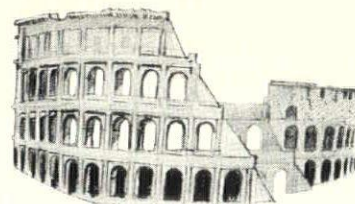


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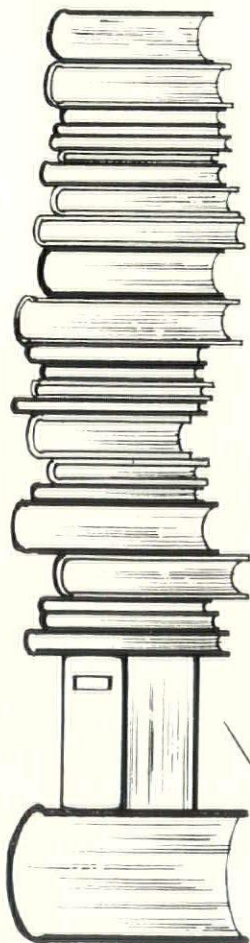


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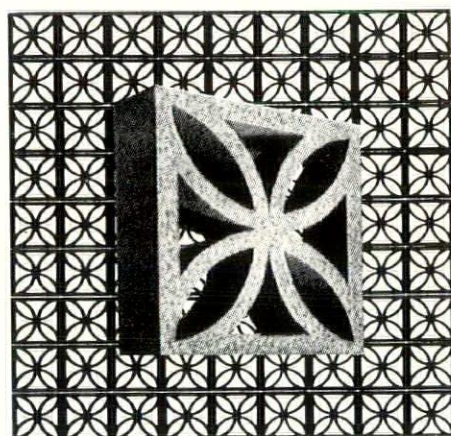
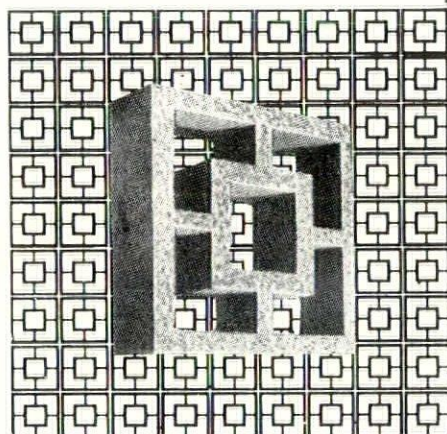
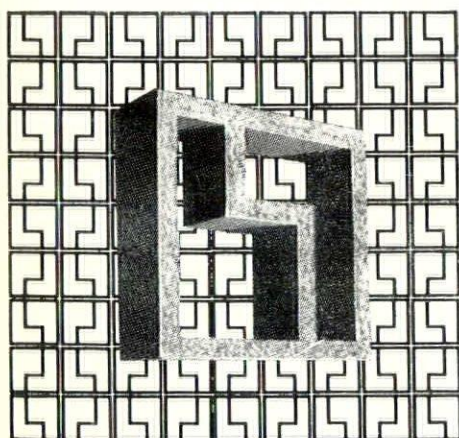
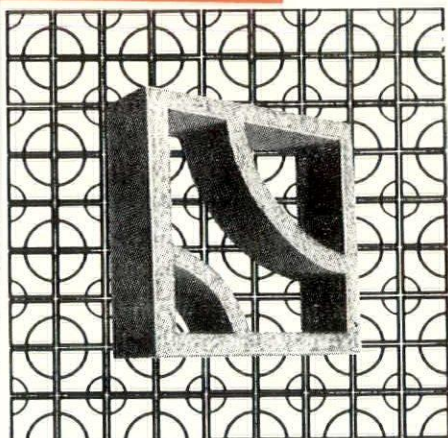
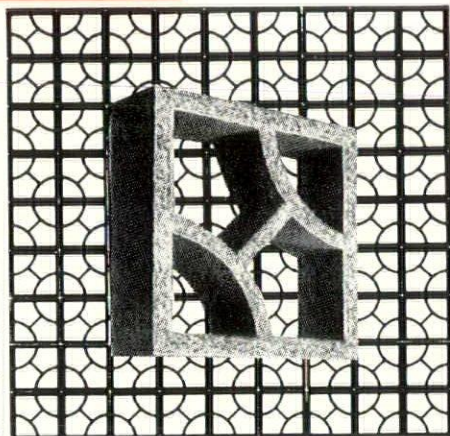
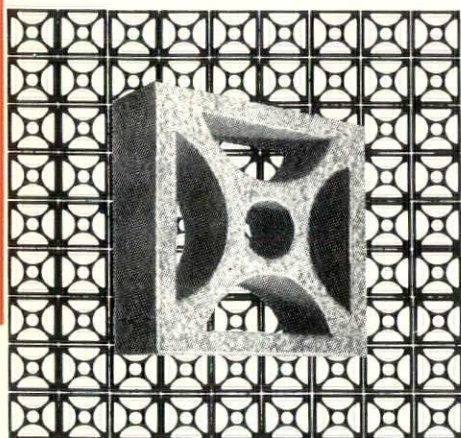
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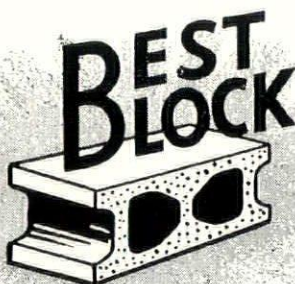
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(Continued From Page 10)

Brazil may take her talented architects in the back country and out of her relatively meager resources build a brand new capital. So also Pakistan. But let some new L'Enfant arrive in Washington with ideas about improving that city — for example, relieving the truly magnificent distances of the Mall of their burden of wartime buildings — and he will promptly be sent back where he came from.

We might reflect, incidentally, that of the great allied capitals, Washington, though the only one unbombed or otherwise untouched, still shows by far the most wartime damage. London, Paris and Moscow, by contrast, have all made a comparatively complete recovery.

This era of false austerity is, I am sure, now coming to a close. The ideology that supports it is spurious and common-sense supported by common observation is a persistent force. The problem is not whether public outlays or private outlays are better but to maintain a proper balance between the two. Good schools, good colleges and good hospitals do not curtail liberty. They enlarge it. To identify freedom with private expenditure is to argue for clean houses and filthy streets, for the first are on the private budget and there is no very good alternative to the municipal sanitation service.

Also, this formula for freedom will not save anyone from jail but is fairly certain to imprison a considerable proportion of the population in traffic jams. At a more philosophical level, it means that along with the great tyrants of history, from Dionysius to Hitler, we shall have to rank the improbable figure of Robert F. Wagner Jr., for few rulers have ever had a more relentless need for money. We have our bad moments but we do not indefinitely buy such nonsense.

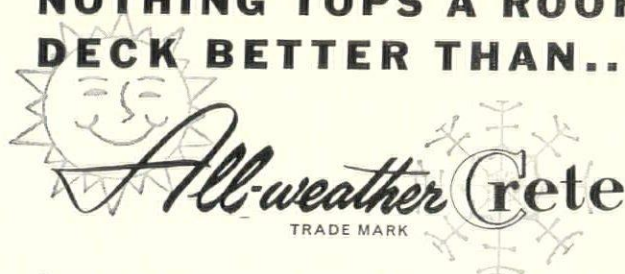
One hopeful indication of changes forced even upon an austere Administration in Washington, has been in our building in foreign capitals. There, of course, we must put our best foot forward. We must win the cold war and the hearts of the uncommitted peoples. So there we have been commissioning our most imaginative architects to do new embassies. The results have been so interesting and rewarding that our magazines often carry pictures of the buildings so Americans can have a glimpse of them, too.

But perhaps this will not always be sufficient. Someone is almost certain to suggest that if beauty and elegance are good for foreigners, they may be good for Americans as well. If we can do ourselves proud in New Delhi, Brussels and London, why not in Washington, New York or Kansas City?

I would urge that we should, but let me be more specific. There is no case for pointless extravagance in public construction. Even though insanity paid off handsomely in Bavaria, it need not be encouraged here. We have had our tryst with Greek revival magnificence; we can now leave that to the Soviets who have been going us one better, or rather one worse. But beauty and elegance in public construction are not pointless. They do not imply extravagance. Neither, however, are they cheap. It is my impression that they are usually

(Continued on Page 20)

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Welcome Aboard . . .

KLUND



JACK W. KLUND, new Associate Member, was born January 28, 1921 in New Auburn, Wisconsin. He attended the University of Wisconsin, Madison and received his BS degree, Architecture from the University of Illinois, Urbana, Illinois. Presently employed by Klund & Associates, Inc. of Madison. Jack served three years in the Naval Air Corps.

RINGER



RONALD R. RINGER, new Junior Associate Member was born May 25, 1931 at Eau Claire. He attended St. Olaf College, Northfield, Minnesota and is employed by Larson-Playter-Smith of Eau Claire. Mr. Ringer's hobbies are model making and woodwork.

HARDY



THEODORE C. HARDY, new Associate Member. Born July 20, 1933 at Ironton, Ohio. Mr. Hardy received his Bachelor's degree at Miami University, Oxford, Ohio and Master of Arch. at University of Illinois and attended University College London, London, England. He served in the 7500 Air Base Group, U. S. Air Force in London, England. He is employed by Weiler & Strang & Associates, Madison. Model making and reading are Mr. Hardy's hobbies.

SCHWARTZ



ARTHUR W. SCHWARTZ, new Junior Associate Member. Born February 8, 1934, he received his Bachelor of Arch. degree from the University of Illinois, Urbana, Illinois. Presently employed by Grasshold-Johnson & Assoc., Inc. of Milwaukee. Mr. Schwartz pursues arts and crafts and tennis as hobbies.

ERWIN KACHELMEIER, new Associate Member, was born July 25, 1908 at Sheboygan. His hobbies include fishing, model making, art and design work. Mr. Kachelmeier attended the University of Wisconsin and is presently a free-lance architectural draftsman.

OZOLINS



EDMOND OZOLINS, new Junior Associate Member was born February 11, 1928 at Riga, Latvia. He attended Iowa State University. Mr. Ozolins enjoys music, painting, sailing, and swimming as hobbies. He is employed by Larson-Playter-Smith of Eau Claire.

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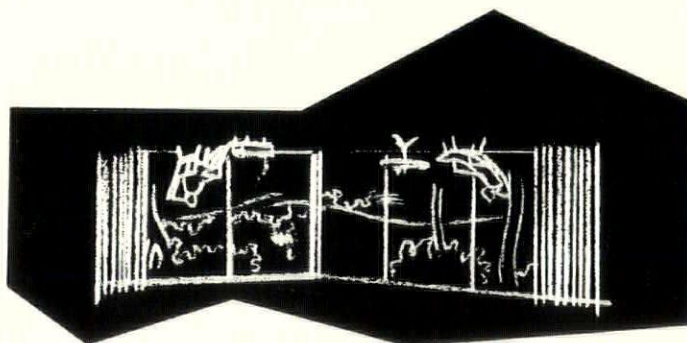
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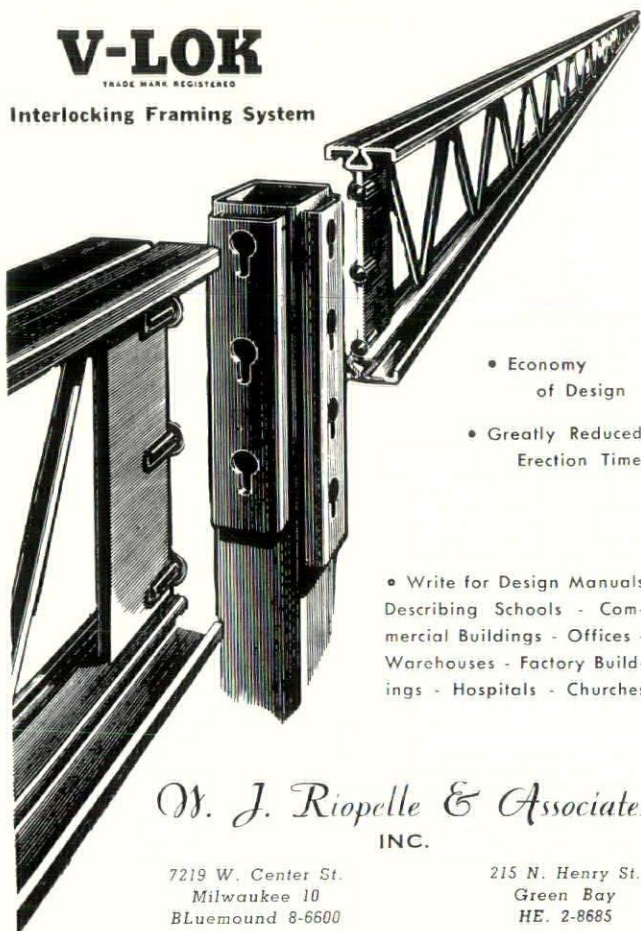
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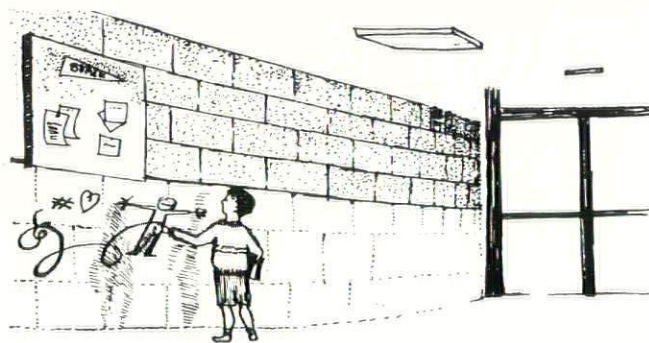
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(Continued From Page 17)

rather expensive. There is an important category of building which can best be described as simple but not good.

However, the cost of good building is something which we should now view accurately. The return on a public structure is not merely the task that it facilitates. It is the whole pleasure that it provides the community. A building can be very expensive for the function it performs but a rare bargain for the pleasure it provides.

A very modest structure at very modest cost would have provided durable and hygienic protection for the mortal remains of Mumtaz Mahal and Shah Jahan. But by spending more — by some estimates about 3,000,000 pounds in all — Shah Jahan got a very good building, the Taj Mahal. It has given the whole world joy. Surely this was sound economy. Our test should be similar. The cheapest is not the best. Nor the most expensive. The best building is the one that gives the greatest total pleasure for the price.

If this test, though conceptually sound, is a trifle hard to apply in practice, there are two simpler ones that are a fairly good substitute. The building should invite as the first question, not "What did it cost?" but "Who was the architect?" And it should arouse controversy; otherwise it is almost certainly a failure. As a broad rule, any man who commissions a non-controversial building should be turned out of office.

I think it unwise, accidentally, to worry too much about what the next generation will say about the building. It may well disapprove; it may even be lofty and contemptuous. It is enough that we like it.

Roughly, the same rules should hold for maintenance. This should not be merely sufficient; the standards of cleanliness, paint and polish should arouse positive pride and be an example for the citizen in his own house-keeping. And similarly with the related services. Beauty and elegance do not exist apart from environment. They will rarely be evident in a setting of empty cigarette packages, discarded newspapers and gently wafted Kleenex.

In all our public construction, we must seek not only to create beauty but we must be equally concerned to protect it. This brings up the case of highway and traffic engineering. Here we have *not* been excessively concerned with keeping down costs; highway and traffic improvement is curiously immune to criticism on grounds of expense. We look at public buildings and wonder at their cost. We rarely so reflect on viewing a new clover-leaf or a six-lane highway.

But highway construction has been far too much concerned with moving the maximum of vehicles in the minimum of time with the greatest commercial advantage to all in a position to seize it. This has meant that our concrete meadows march relentlessly over countryside and city with little concern for what they preserve and what they destroy.

And after the highway engineers and the contractors come the billboard artists and the motel builders and the sellers of countless things and the neon signs to turn the road into an efficient instrument of commerce. Unless their hands are firmly arrested, these entrepren-

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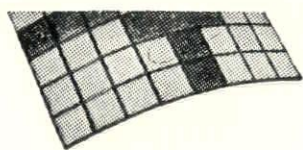
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lems of the future. One doesn't have to believe in the weird world of Jules Verne's Captain Nemo to admit the existential fact of a 20th century Nautilus.

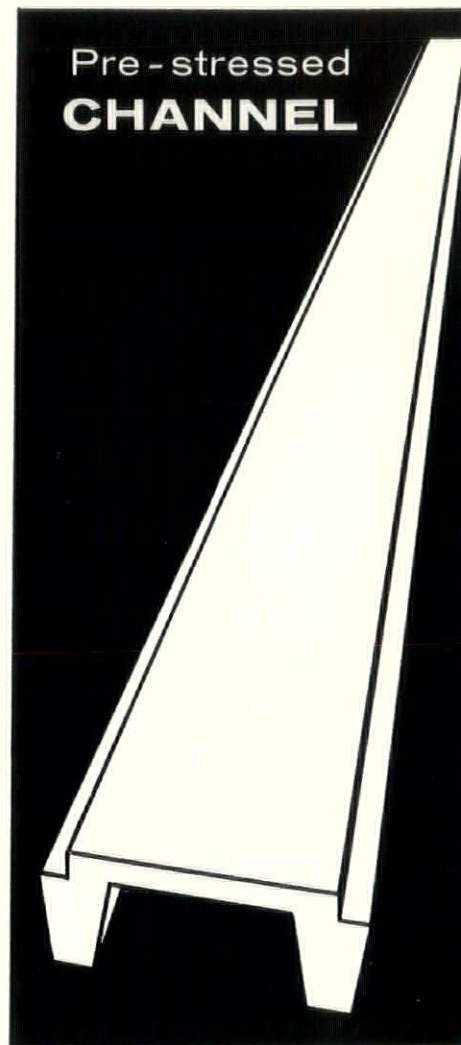
ARCHITECTURE, said John Ruskin, "is an art for all men to learn, because all are concerned with it." Evidence of the increasing popular concern with architecture can be seen in the play that is being given a number of current volumes dealing with architects and their works.

Peter Blake's new book, "The Master Builders: Le Corbusier, Mies van der Rohe, Frank Lloyd Wright," is receiving extensive reviews in pages reserved for the discussion of important events in the literary world. Yale Press finds it advisable to use general book review sections, rather than technical publications, to advertise "Katsura Tradition and Creation in Japanese Architecture," the \$15 tour of Japan's Katsura Palace by Walter Gropius and Kenzo Tange, profusely illustrated with photographs by Yasuhiro Ishimoto. To attract new members, the Seven Arts Book Society offers a freed set of "The Treasures of the Contemporary House" compiled by the editors of Architectural Record.

One of the by-products of an increased popular interest in architecture, it seems to us, is that it will increase the status of architects in our bustling society. The more the public as a whole comes to understand and appreciate architecture, the more it will realize that this is an art best not left to amateurs. Music and art appreciation courses have increased the reception for the work of the conductor and the painter while deepening the average man's sense of his own limitations in these fields of specialized training and talent. From where we sit, it would appear that the public, the arts, architecture, and the architect all stand to benefit from any efforts toward the spread of "architectural appreciation."

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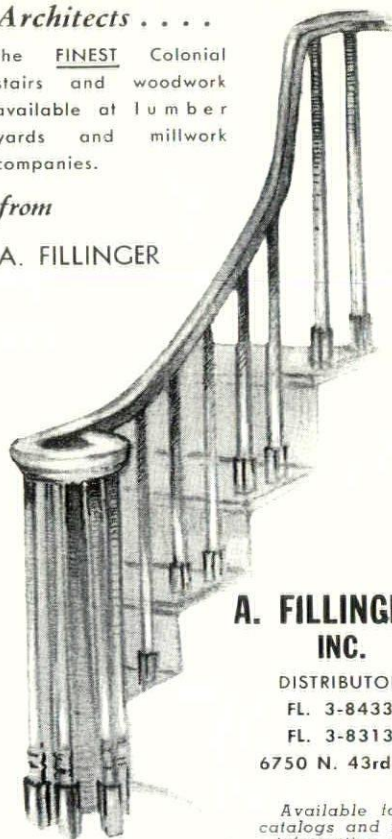
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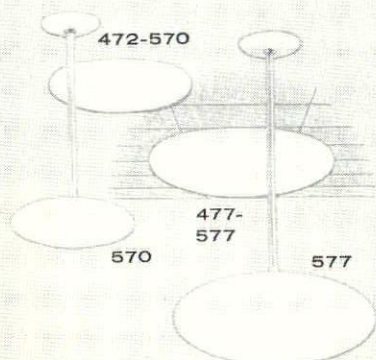
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(Continued on Page 20)

eurs add to the traffic hazard, for one cannot drive at a reasonable speed. It is simply too hideous.

The time has also come on our roads when charm and beauty must be considered as important as commercial efficiency. Wherever travel is for enjoyment or even where enjoyment is an important byproduct of travel, protection of beauty must take precedence over promotion of absolute efficiency. It is not imperative that the road which winds pleasantly along the lake or which accepts the contours of the valley be widened and straightened in 1962. Those who use it can take a little more time.

Efficiency has no overriding claim to oppose esthetics in urban traffic planning or the design of superhighways. And to the purgatory inhabited by the incapable architect and street cleaner we must also send the highway planners and builders who still believe that their job is done when they complete the roads and who do not work for protection against the locust blight of the hucksters who follow in their path.

I have said that efficiency has no overriding claim against beauty. To be more precise, I am arguing for a more adequate concept of efficiency. We are acting efficiently when we maximize the product for the given expenditure or when we adopt the expenditure which maximizes product.

Beauty and elegance, and the pleasure that they provide, must be counted as part of the product. We are being inefficient if by false economy we deny the community pleasure and pride in its achievement or if we fail to see, as in the case of the highways, that part of our return is in the form of agreeable and uncluttered countryside.

Those who are unwilling to pay for beauty and some elegance, and those who profit from commercial squalor, will be quick to say that these standards are too subjective, too precious, Americans cannot be concerned with them. There is certainly no absolute standard of beauty; that is what makes its pursuit so interesting and worthwhile.

But those who say that we cannot bother to concern ourselves with esthetic goals are wrong, and I believe dead wrong. These are the natural next concern as people master their economic problems. We are culturally no less mature than others. Those who say otherwise slander us.

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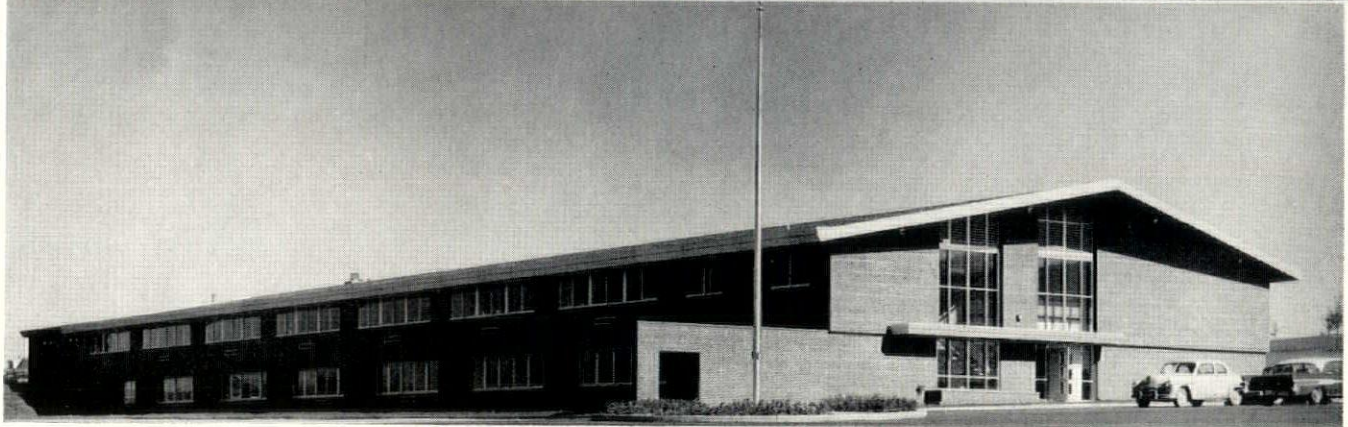
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In the intervening years, no fewer than 84 concrete frame projects were completed or in partial operation. They provided housing for 95,454 families. And thanks to concrete, we estimate the Housing Authority saved no less than \$66,000,000!

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